



## FLOW CHART of

# MEDIA STUDY

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No. 1 3325 Bailey Ave. Buffalo, NY 14215 June 1974

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**Media Study** is a unique Western New York regional center established to encourage the creation and understanding of media — especially photography, film and videotape — by people of all ages in this area. It intends to explore the electronic and computer-generated arts, visual and aural, and to do research on broadcast, cablecast, microwave, and other network concepts.

**Media Study** is a community center, established under grants from the New York State Council on the Arts and the National Endowment for the Arts, which offers: (1) workshops in image/sound experimentation and production; (2) instruction in teaching creative media; (3) equipment access and borrowing to all citizens; (4) the screening, viewing, display and discussion of all formats of moving and still images; and (5) the research and dissemination of information about their psycho-cultural effects.

It also serves as a conduit for grants to independent film and video makers, and is involv-

ed in the legal and distribution problems of media-makers and in training media administrators.

Since its establishment in 1971, **Media Study** has been continuously sponsoring free workshops in film, video and photography. Each workshop is publicly advertised and its members are chosen according to three criteria: potential to learn, willingness to teach others and affiliation with an institution which could sponsor their continued activity.

Seth Feldman's "A Report on the 1972 Film/Imagemaking Workshop at **Media Study**, Buffalo, Prepared for the New York State Council on the Arts" is available on request for \$1.00. It is a 60-page description of twenty workshop sessions, including the philosophy of the program, the structure and assignments of the meetings, the films screened, the equipment used, and the effects on the community. The teachers were Yvonne Andersen, Stan Brakhage, Ed Emshwiller, Ricky Leacock and Stan Vanderbeek.

**Media Study** has acted as co-sponsor with the Center for Media Study at the State University of New York at Buffalo for public lecture series, such as "Twelve Visiting Televisionaries," and for filmmakers' exhibition/discussion series during the past two Summer Institutes on Film/Media Making, Teaching and Management with a third planned for this summer. It has also collaborated with the Center in organizing the National Conference on Teaching Resources of Film and Media (October 21-23, 1972), the Buffalo Conference on Autobiography in the Independent American Cinema (March 22-25, 1973), the Conference on Teaching Filmmaking and Video Workshops to the College Student (December 14, 1973), and the Women's Film and Video Conference (February 16-18, 1974).

**Media Study** frequently co-sponsors screenings, presentations, lectures and discussions by film/media artists and scholars with the Albright-Knox Gallery as well. Its staff helped coordinate and administer the first international video conference "Open Circuits: The Future of the Art of Television" held at the Museum of Modern Art January 23-25, 1974.

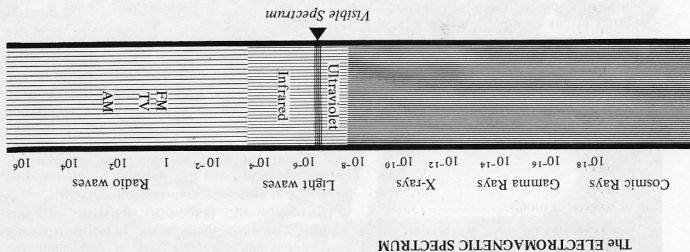
**Media Study** is expanding and developing into a model for a total regional center of film/television/media resources and services. Its primary funding needs are four: (1) staff salaries, (2) facilities rental and operation, (3) equipment purchase and (4) program, research, and publication expenses.

**Media Study** is a tax-free public service foundation recognized by the Internal Revenue Service. All donations are tax deductible.

## American Seminar in Film

**Media Study** will administer a \$34,200 grant from the National Endowment for the Humanities for a three-year project: "The American Seminar in Film." The purpose is to bring together faculty and graduate students of cinema studies from New York University, Harvard and the State University of New York at Buffalo. Willard Van Dyke, formerly Director of the Film Department at the Museum of Modern Art and now filmmaking teacher at the State College at Purchase, is the honorary chairman and Professors Ted Perry, Vladimir Petric and Gerald O'Grady form the academic committee.

The seminar will meet three times each year for an extended period to discuss problems concerning the study of the moving image as a cultural component of the humanities with the intention of formulating rationales for curricula design, pedagogical method and development of teaching materials. Each seminar will also involve dialogue with outstanding practitioners of film, visits of leading foreign film scholars and American humanists, and the participation of faculty from Southern and Western universities. The subject to be explored during the first year is the informational, aesthetic and moral problems of the documentary film. The results will be published annually in the new journal *Media Study*.



The program at SUNY/Buffalo is a non-departmental university-wide endeavor involving a close relationship with the established departments in the humanities — English, French, Music — but also relates to the life sciences — biology, physiology — and to the social sciences, and hopes to develop in cooperation with the School of Education, a program for high school and elementary school teachers, and in cooperation with the School of Management, a training program for community and institutional administrators in the field of media study.

The program at New York University, the first in American history to establish a doctorate in cinema studies, is focused on the intensive study of cinema theory, aesthetics, history, and interpretation and draws upon faculty members trained in art history, comparative literature and other areas.

The program at Harvard University is focused on the Henry Luce Professor, who interacts with members of departments in the traditional humanities — literature, history, philosophy — and directs interdisciplinary dissertations on cinema by young scholars from these fields.

These three universities are establishing new programs in the study of the moving image, and are themselves continually engaged in deep and serious debate about curriculum design, pedagogic methods, and teaching materials. Their first doctorates will be engaged in developing programs in schools throughout the nation during the last twenty-five years of this century.

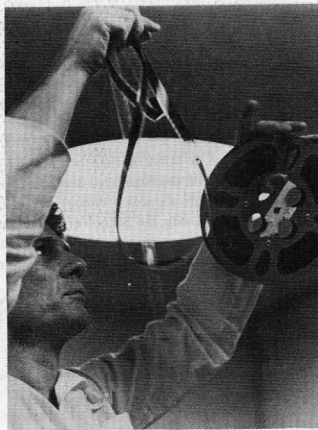
## Summer Workshops by James Blue

James Blue will be filmmaking artist in residence at **Media Study** from June 24 through August 15. He is Director of the Media Center at Rice University in Houston and has also taught filmmaking at the University of California at Los Angeles, the State University of New York at Buffalo and at the American Film Institute's Center for Advanced Film Study.

He has held Ford and Guggenheim fellowships, and directed the award-winning film, "The Olive Trees of Justice," and many documentaries for the United States Information Agency including "The March," "School at Rincon Santo," and "A Few Notes on Our Food Problem." His most recent film, made with David MacDougall, is "Kenya Boran."

His workshop in super-8 sound sync filmmaking and videotaping will be offered on Tuesday evenings and Saturday mornings beginning June 25. It is free of charge and open to 20 people. Those interested should apply for interviews (835-2088). The workshop will explore documentary, reportage and narrative filmmaking and will stress primary technical training in film and video tools, the techniques of achieving a "readable" image and quality sound, and the various modes of structuring filmed material in the editing process. Participants will work on exercises and joint assignments, but primarily their own projects, and individual attention will be given to both beginning and advanced members.

He will teach a similar course for 20 young adults on Tuesday and Thursday mornings during the same 8 weeks.



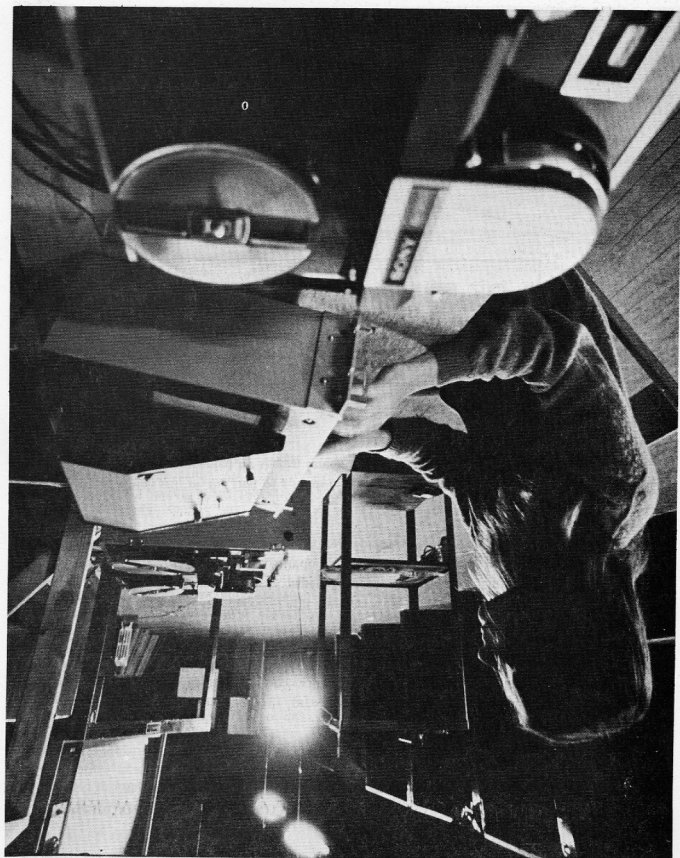
*Photo by Robert Haller*

**Media Study** received a grant of \$1,500 from the Peg Santvoord Foundation in support of general operations.

**Media Study** has awarded Tom Dewitt of Poughkeepsie, New York, a traveling/research grant to visit various experimental video centers in the United States and in Europe. Dewitt directed the first video workshop which **Media Study** offered to Buffalo citizens in the fall of 1972.

*Photo by Kingsley Fairbridge*





## LATIN AMERICAN GRAPHICS EXHIBITION

**Media Study** through a collaboration with Jorge Glusberg, Director of Centro de Arte y Comunicación (CAYC) in Buenos Aires, Argentina, will present its first exhibition of Latin American art from Sunday, July 21 through Sunday, August 11. An exhibition space will be established in the screening room and will be open daily.

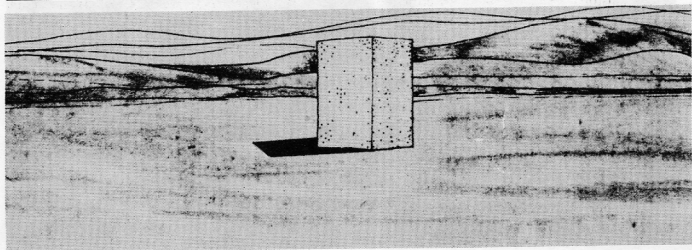
In 1972, one hundred artists throughout Latin America were asked to present an interpretation of Chile on a sheet of architectural blueprint paper, 2½ feet in width by 2 feet in height. Among the artists participating were Julio Teich, Alfredo Portillos, Luis Benedit, Jacques Bedel and Juan Bercetche. The works include concrete poetry, conceptual art and imaginative architectural diagrams.

The exhibition, which will be the first of a series featuring still photography and the graphic arts at **Media Study**, will be accompanied by special screenings and viewings of Latin American films and videotapes sent from CAYC.

PROJECT for a PRISON ARCHITECTURE

**horacio zabala**

cayc



# 1930's Documentary Grant

One of the show's producers is Tom Johnson Program of Media Studies at Antioch College of Baltimore, who is Director of the Graduate (Washington-Baltimore Campus). Johnson's long experience in television and film includes an on-going one-hour weekly show for the aging on cable television in New York, and several years as a producer, director and writer for the Westinghouse Broadcasting Company and WJZ-TV in Baltimore. Co-producer Lance Bird, of New York City, among many other projects, has directed an award-winning television special for Time-Life Films and was an associate producer of an Academy Award-nominated short film.

Engaged already by the producers as project advisors are Stanley Kauffman, the noted critic and Distinguished Professor of English at the City University of New York; and Henry Holmes Smith, Professor of Art at Indiana University and a distinguished teacher and critic of photography. With the guidance of their advisors, the producers are now at work collecting research materials, digging into archives, looking at period films and photographs, and presenting their project to the various humanist thinkers who will contribute analysis and perspective to this vast body of material.

"During the 1930's," Bird pointed out, "an entire generation of artists, writers and thinkers became entranced by the possibilities of the document, the truthfully recorded fact," the document, Margaret Lange, Margaret Bourke-White and a host of others transcribed our national experience on film. "And we will think of the period in terms of those arresting images," he added.

The producers are studying the "documentary" which took shape in those years — the matter-of-fact of a poetic look at a social situation, a milieu, a slice of the national life. They note that the documentary impulse ex-

Media Study has been awarded a \$39,000 grant from the National Endowment for the Humanities for pre-production and development research for a 90-minute television special on the depression years. The special will study the 1930's in America as they appear in the documents of the period — films, radio, theatre, and most importantly documentary photography.

The work, to be called, "An American Portrait," will combine documents of the period with new footage, for instance, contrasting the rural South of the migrant workers, whose sufferings were a deep concern of many intellectuals, with the plight of their descendants today.

Media Study and the show's producers will invite noted humanist intellectuals in many spheres to contribute to the vision of the period which they are undertaking. Sociologists, historians, librarians, and art critics, artists and psychologists will re-examine the national experience of depression and expanding social consciousness. They will consider how the image we have of the time was formed and how accurate it really is.

The National Endowment for the Humanities believes that the show will present outstanding humanist thinkers to a general audience, and will promote understanding of how humanist intellectual endeavor shapes and reshapes our vision of ourselves and our national life.

tended itself to literature; writer James Agee went south to record the harsh lives of the migrant workers, and John Steinbeck, John Dos Passos and others interpolated newspaper facts or "real" events into fictional works.

Why did intellectuals turn to the documentation of reality? the producers are asking. What effect has their work had on our vision of that decade? As we look back now, can we detect a conscious manipulation of evidence meant to support a philosophy, a social vision?

## Library Resources

John Minkowsky has just completed cataloguing a beginning collection of more than 1300 books and periodicals on the theory, history, interpretation and teaching of film and television. Among the periodicals is a complete set of *Film Culture*, the gift of a filmmaker Jonas Mekas, Director of Anthology Film Archives. The books do not circulate, but are available for study and research at the Media Study library.

He has also catalogued the small film collection which includes works by Bruce Baillie, Tom Dewitt, Ed Emshwiller, Larry Jordan, Geoff Winningham and Stan Brakhage — the complete "Songs" and other short pieces including "Phos," a gift of the maker.

"The '30's are becoming the dim past, at the edge of living memory," Producer Johnson said. "The nostalgia craze is giving us TV shows like *The Waltons*, and films like *The Sting*, capitalizing on the warmth of our memory for 'simpler' times. What we're trying to do is to take a harder look at what really happened, how we perceived ourselves then, and how our self-image has been transformed by the passage of time."

Also catalogued are the tapes and the transcriptions done thus far of the Oral History of the Independent American Film. There are more than three dozen interviews on audio tape, and five on videotape, ranging from two to fourteen hours in length. Interviewers have been Peter Kubelka, Stan Brakhage, Hollis Frampton, James Blue and Paul Sharits, and among those interviews are Willard Van Dyke, George Stoney, Ralph Steiner, Ken Jacobs, Gunvor Nelson, Ian Hugo and Kenneth Anger. Willard Van Dyke will himself interview six more filmmakers this summer. Those invited thus far are Donn Pennebaker, Tom Brandon, Irving Jacoby, Helen Van Dongen Durant, and Boris Kaufman.

Media Study has a proposal pending to gather 150 hours of experimental videographic material made at the National Center for Experiments in Television in San Francisco, the Television Laboratory in New York, at WGBH in Boston, and by artists working in other facilities and at home. The intention is to use this as a teaching collection for workshops in the exploration of the electronic image.

# Media Administration Internships

## Equipment Access

**Media Study** is an equipment access center for the Western New York Region. In the first four months of 1974, records indicate that more than 900 uses of film or video equipment, involving members from such institutions as the Buffalo Philharmonic, the Buffalo Urban League and the Buffalo Museum of Science, were logged.

Clarence Smith has borrowed the portable video equipment each week to give workshops at the African Cultural Center and the Langston Hughes Center for the Visual and Performing Arts. Tony Bannon and Susan Clark used the video equipment to give a week-long workshop at St. Bonaventure University in Olean, N.Y. from March 23 through March 31, sponsored by the Division of Art and Sciences through the Christian Ministry Center.

The equipment was also used to support "Open Circuits: The Future of the Art of Television," an international study conference sponsored by Electronic Arts Intermix at the Museum of Modern Art in New York on January 23-25, 1974.

In addition to the equipment's use in ongoing community workshops and its checkout to those instructed in its operation, the film, video and sound editing facilities at 3325 Bailey have been open eight hours a day for seven days a week; the fifty-six hours are scheduled differently on different days to offer the best possible access for all uses.

## MEDIA ADMINISTRATION INTERNSHIPS

Dr. Ronald Green, Associate Director of Media Study from July, 1973 to April, 1974 under an internship grant from NEA and NYSCA, has been appointed Assistant Director of Public Media at the National Endowment for the Arts in Washington, D.C. Dr. Green is on extended leave-of-absence from American University.

His successor, Seth Feldman, will begin formal duties in July. A doctoral student in the Department of English at the State University of New York at Buffalo, Mr. Feldman has recently completed a year's research in Europe, sponsored by the American Film Institute, on the Russian films of Dziga Vertov, and has published essays in *Take One and Sigh!* and *Sound.*

# Three Spring Workshops

A photography workshop for children ages 10-12 is being taught by Louisa Green. It began April 29, and will continue for ten weeks. The participants are using graphic cutouts and a variety of cameras to analyze perception and composition. They are working with photograms and found negatives, and are learning the basics of film developing, print-making and finishing. The workshop will exhibit its work in July.

A photographer with a special interest in teaching young people, Ms. Green has studied with Minor White and Geoffrey Winningham and is currently working toward a Masters Degree in photography at the State University of New York at Buffalo.

Jon Rubin, who developed the film curriculum at Bard College and was recently awarded a New York State Creative Artists Public Service grant, is currently teaching two twelve-week workshops (April 29-July 19). The first, an "Introduction to Filmmaking," is acquainting participants with 8mm, super-8mm, 16mm and some video equipment, and all basic technical aspects of film production. Participants are encouraged to pursue further work in the format in which they feel most comfortable.

The "Advanced Light and Shadow Workshop" is intended for those with some experience in film or related visual media. The structuring of environments through place-

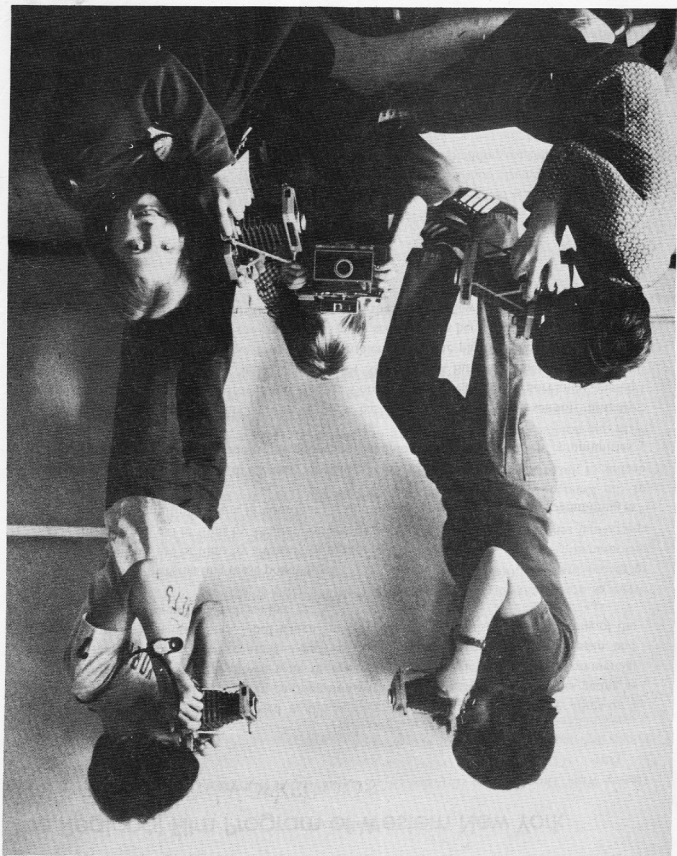
ment of lights, objects and projected images is being explored. The participants are also being introduced to unusual display devices, such as liquid and 3-D projection.

Professional photographer and filmmaker Bill Jungels, who has produced multi-media shows at the Carnegie Museum in Pittsburgh and at Buffalo State College, taught two four-week video workshops during May. Among the large number of participants were high school teachers, psychologists, artists and steel workers who were interested in using video in various ways.

Though the emphasis was on generating and transforming electronic images, namely video art, those with other interests seemed to find the understanding and practice of such functions both helpful and suggestive, some as a learning tool and some as a specialized tool in opening up communication with the mentally ill. The participants were introduced to the **Media Study** system, component by component, function by function. Mr. Jungels played an active role in the design and setup of the **Media Study** video studio as a member of the Fall '73 video workshop directed by Woody and Steina Vasulka.

*Photo Workshop: (l to r)  
Dena Razik (kneeling), Ramsey Razik  
(standing), Kathy Czarnecki (sitting),  
Robert Bories (standing), Karen  
Czarnecki (sitting)*

*Photo by Louisa Green*



## The Regional Film Program of Western New York

The Regional Film Program was designed in the summer of 1973 to program quality films on a regional basis in Western New York, in co-operation with local colleges and universities acting as community centers. Films to be shown were those not available for viewing through commercial theatres in smaller regional town centers — such as documentary, historic, older European and independent or experimental films — but which are essential to a humanistic understanding of the evolving image environment in which we live.

The project was investigating these possibilities:

- 1) the multiple use of films by a variety of disciplines
- 2) the multiple use of films by a variety of school and community age groups
- 3) the use of multiple media in coordinating and enriching serious cultural programming in any one medium
- 4) the regional cooperation of a variety of academic institutions
- 5) models for dynamic relationships between academic institutions and their communities.

This spring, the project was launched on a pilot basis with the following schools initially participating: Erie, Genesee, Jamestown and Niagara Community Colleges; Brockport and Genesee State University Colleges; and the State University of New York at Buffalo. Nineteen films were scheduled, and although there were a few start-up problems with the physical movement of films from one school to another within the region, this pilot semester has been a successful foundation for a continuing program, with over 100 film showings in the Western New York area that otherwise would not have occurred.

A sample program will best illustrate the content.

### Film as American History

Edwin S. Porter, *The Life of an American Fireman* (small town — 1900's)

D.W. Griffith, *The Birth of a Nation* (Civil War)

King Vidor, *The Big Parade* (World War I)

Howard Hawks, *The Twentieth Century* (1920's)

Pare Lorentz, *The River or The Plow that Broke the Plains* (1930's)

Orson Welles, *Citizen Kane* (1941)

*March of Time* newsreels (1940's)

Bruce Conner, *Report* (Kennedy assassination)

Michael Wadleigh's *Woodstock* and the Maysles' *Gimme Shelter* (1960's)



Harvey Wish, *The American Historian: A Social-Intellectual History of the Writing of the American Past*

Alexis de Tocqueville, *Democracy and America*

Siegfried Gideon, *Mechanization Takes Command*

Studs Terkel, *Hard Times: Oral History of the Depression*

Charles Reich, *The Greening of America*

Styles of dress, behavior, and speech change with historical contexts, as well as the film style used to record these realities. These films reveal the stylistic contexts for historical events, from the melodramatic heroism of a small town fireman as seen at the turn of the century, and the spectacular sentimentalism of Griffith's Civil War re-enactment, through "Citizen Kane's" Second World War era version of history as a psychological detective story, to Bruce Conner's ritualization of the Kennedy assassination into a mythic sacrifice, and the documentation of the peak and decline of the rock subculture in "Woodstock" and "Gimme Shelter."

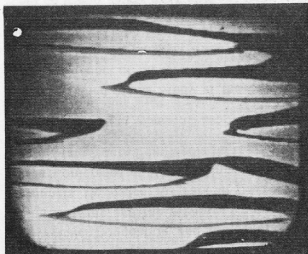
With one notable exception ("The Birth of a Nation"), each film was produced close in time to the period portrayed in order to present history as it is seen by its participants. Perhaps the key to these films is that the conception of history — heroic, suspenseful, or ritualistic — is as significant as history itself. Discussions will develop about what is history, what film as a new medium (1895) offers the historian, etc.

The project will continue in the Fall and Spring of 1974-75 with 24 films being planned for each semester. Pabst's "Kameradschaft," Vidor's "The Crowd," Hawks' "Scarface," Von Stroheim's "Greed," Godard's "Alphaville," Wiene's "The Cabinet of Dr. Caligari," and Baillie's "Quick Billy" are among the films being considered for screening. As before, notes are being prepared providing cultural and cinematic contexts for each film, together with filmographies and bibliographies of the filmmakers. Advance publicity and discussion after the screening will also be arranged. If funding can be established, the project will continue and expand for three more years.

The Regional Film Program is based at Media Study and is supported by a National Endowment for the Humanities Youthgrant and by the Center for Media Study at the State University of New York at Buffalo. The project is being directed at present by Scott Nygren with the assistance of John Minkowsky and Paula Statow.



Copy of polaroid of video image  
by Louise and Bill Etra



Bill Etra conducted a two-day workshop on December 14-15 to demonstrate the Rutt/Etra synthesizer and to discuss electronic image concepts. In early 1975, Media Study intends to hold a conference on the design and use of electronic art tools.

Among other tapes made at Media Study are "The Volunteer Coordinator" by Margie Turner, Gail Mates and Doreen Elliott for distribution on cable stations by the Junior League, and "St. Patrick's Day Parade," a tape by teenagers as a first project under the direction of Andrew Beecher, and cablecast by Comax Cablevision on March 17.

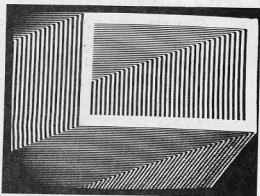
Media Study was commissioned by the University-wide Committee on the Arts of the State University of New York to produce a 60-minute videotape of the University-wide Celebration of the Arts at Fredonia on April 26-29. The taping of more than 150 theatre and opera performances, film screenings, dance workshops, poetry readings, video environments, musical events, painting and sculpture exhibitions and forums on the future of the arts were taped by Tony Bannan, Skip Blumberg, Susan Clark, Ed Emswiler, and Carol Vontobel and are now being edited by Bannan and Clark. It will be distributed on ½" reel and ¼" cassette and will be seen on cable and public broadcast stations after it has been converted through a Marconi camera at WBGH in Boston or kinescoped in Buffalo.

Last spring, the same Committee had commissioned Media Study to tape a three-day meeting on "The University, the Community and the Arts" which took place in various community centers in Buffalo. The camera and sound recording were done by Sam Abbate, Tony Bannan, Susan Clark, Tom Dewitt, Phil Edelstein and Ann McIntosh.

Bannan and Clark also videotaped the Crafts Festival at the Keanan Center in Lockport, New York, for Cable Arts of New York City, Artist-in-Residency at Buffalo's Channel 17 (NET) to create "Positive/Negative Facets" which was largely shot on Media Study's ½" equipment. The Channel 17 project was supported by the New York State Council on the Arts.

Ed Emswiler Photo by Robert Haller

## Waves



Gerald O'Grady has been attending bi-monthly meetings of the Committee on Film and Television Resources and Services supported by the N.E.A., the John and Mary Markle Foundation and the Rockefeller Foundation, and also meetings of the Academic Advisory Committee of the American Film Institute and the Advisory Committees of Anthology Film Archives and International Film Seminars. He visited Art Park in Lewiston, N.Y. on March 18, participated in the Documentary Film Conference at Harvard University on March 22-23, and organized the Western Region New York State Youth Film/Media Festival for the New York State Department of Education in Buffalo on March 30.

He represented **Media Study** at the Conference on Video in New York State, sponsored by the TV/Media Panel of the New York State Council on the Arts, held at the Whitney Museum on April 1-2, and, with videomakers Woody and Steina Vasulka, visited the Experimental Television Center at Binghamton, the Everson Museum, Synapse and Innervision Media Systems in Syracuse, and Portable Channel in Rochester on April 17-19. He also served as a selection judge for the "Film as Art" program of experimental films at the 16th Annual American Film Festival sponsored by the Educational Film Library Association in New York on May 14-18, and has played an active role in the Master of Arts teaching program at the Center for Understanding Media.

He has given talks on "Exposing Yourself: The Autobiographical Film," at the Conference on Visual Anthropology at Temple University on March 6-8; on "Media Programs in the University" to the Public Media Panel of the National Endowment for the Arts at Tarrytown, N.Y. on March 9; on "Integrating a Cinema Program into a Humanistic Curriculum" at the New England Conference on Film Education at Harvard, sponsored by the University Film Study Center on April 20; on "Charting the Future" for the Independent Film/Videomakers Association at the New School for Social Research, sponsored by New York's Center for Understanding Media, on April 30; on "The Department of the Interior: How Media Affects Our Thought Patterns," at the Long Island Art Teachers Spring Conference at Nassau Community College on May 3 and at the 26th Annual Midwest English Conference at Northwood Institute, West Baden, Indiana on May 4; and on "A Philosophy for the Curriculum" at the WNED-TV 17 Teaching Media in the Classroom Seminar in Buffalo on May 10.

Seth Feldman presented a paper on "The Contemporary Importance of the Work of Dziga Vertov" at Brock University in St. Catharines, Ontario on November 8 and at Harrow College of Technology of Art in London, England on February 25; on "Toward a Morality of Documentary Pursuit" at Harvard University on March 23; and on "Problems in Contemporary Film Study" at American University on April 29. He attended the Modern Language Association meetings in Chicago on December 26-29 and the "Retrospective of Vertov's Work" at Svenska Filminstitutet in Stockholm on March 1-8, and worked at the British Film Institute during the rest of the month. He published an essay, "Cinema Weekly and Cinema Truth: Dziga Vertov and the Leninist Proportion," in *Sight and Sound* (Winter, 1973-74), prepared "A Report on the 1972 Film/Image-making Workshop" in April, and is gathering materials on the exhibition of films in libraries as guest editor of a special issue of *Film Library Quarterly*. With Christine Nygren, a Media Study workshop participant, he acted as judge for the film competition at the Wilson High School 4th Annual Festival of the Arts on May 25. With Gerald O'Grady, he was interviewed for WADV-Radio by John Nash, a program which was broadcast on April 14.

Ron Green taught a 12-week course, "Media and Our Consciousness," at the Center for Understanding Media and a seminar in the films of Jean-Luc Godard at American University in Washington. In March, he visited Mr. Donald Foresta at Le Centre Culturel Americain in Paris and consulted on women's video programming.

Marc Chodorow helped prepare a *Video Resource Directory* for the New York State Council on the Arts and is editing materials on a national study of independent film distribution. He represents Media Study at meetings of the Arts Development Services, Inc. of Buffalo.

Ralph Gallo completed a Special Major in Media Study with honors at the State University of New York at Buffalo and has been accepted as a filmmaker in the Master of Arts program at the San Francisco Art Institute.

Scott Nygren taught a twelve-week "Super-8 Filmmaking Workshop" at the Center for Understanding Media, prepared the catalogue and screening notes for the Bruce Baillie Retrospective at the Smithsonian Institution in Washington and has served as coordinator of the Media Study project on the Oral History of the Independent American Film and research consultant for Anthology Film Archives of New York for gathering records on the preservation of master copies of films by independent American cinema artists.

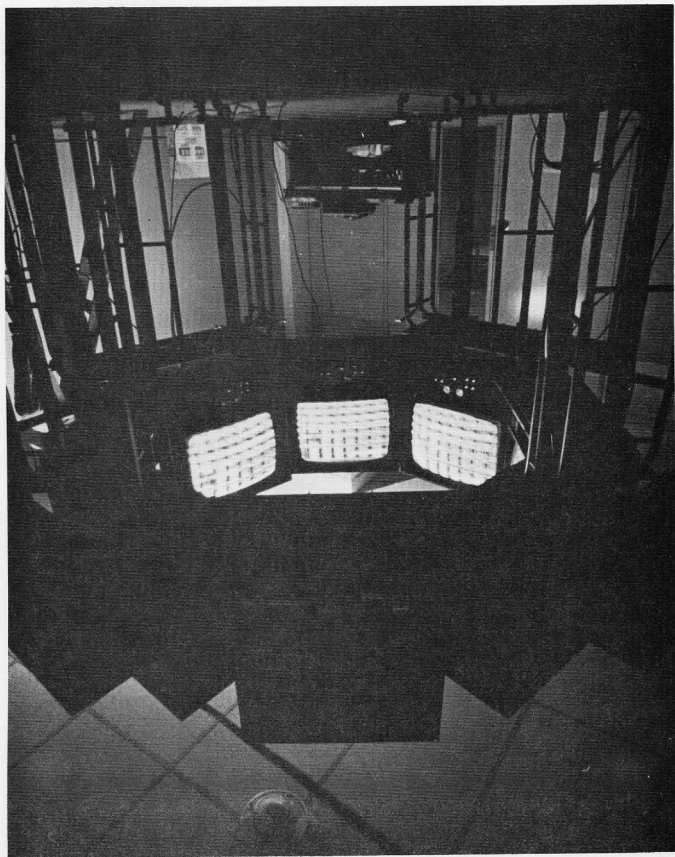
Andrew Beecher attended the meetings of the National Cable Television Association in Chicago on April 19-24.

Steina Vasulka served as video consultant for the Creative Artists Public Service (CAPS) Program and spoke, with Christine Nygren, to the girls of Clarence High School about careers in video on March 28. Woody Vasulka has been conducting tests on video/film interface, concentrating on the special contribution of each medium, with an Auricon TV-T shutter and has been advising the Instructional Communication Center at the State University of New York at Buffalo on equipment for the new Amherst campus. He gave a workshop on the experimental image for the "Instructional Television Utilization" course at the State University of New York at Buffalo on March 29, and at the Center for Understanding Media on April 15. He continues to serve as a member of the Film/TV/Media panel of the New York State Council on the Arts.

The Vasulkas taped a 30-minute program, "The Electronic Image," for Portable Channel in Rochester, and broadcast it on Channel 21 in January. They gave workshops at Portable Channel, for Act V of Buffalo on March 18 and for the New York State Education Department at the Fourth Annual Conference on the Humanities and the Arts at Kiamesha Lake, New York on April 3-5. They created a Video Environment for the University Union Activities Board in Buffalo from April 8-12 and another for the University-Wide Committee on the Arts at the State College at Fredonia on April 26-29, where they were joined by Ralph Hocking, Sherry Miller and Walter Wright of the Experimental Television Center. They had earlier made a documentary tape of sculptor William King at Fredonia. They were the subjects of a Canadian Broadcast Corporation television special, "New Art Series," produced by Brian O'Connor on May 11-12 and were interviewed for WBFO-Radio on May 13. Their tapes were shown in Iceland, France, Canada and Switzerland during the past months.

They have also continued their video workshops at **Media Study** as a contributed service. Jack Bice, one of the participants of their winter workshop, presented photographs of video images in the 24th Western New York Exhibition at the Albright-Knox Gallery from April 19 through May 26, and another participant, Georgiana Jungels, has been using videotape as an arts therapist at Gowanda State Hospital.

*"Vasulka Video Environment"*  
Photo by William Jungels



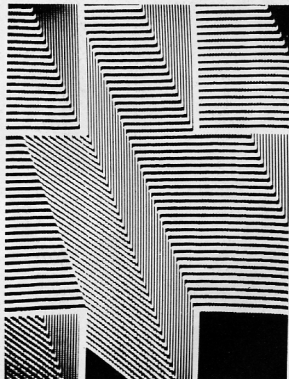
## Images and Comments

In the past few months, as part of its on-going series of media events, **Media Study** has sponsored or co-sponsored many lectures, screenings and multi-media presentations. During February, Vilem Flusser of Sao Paolo University and the Brazilian Institute of Philosophy and the Institute de l'Environnement in Paris spoke on "The Phenomenology of Television" and William Gwinn showed videotapes which he made at the National Center for Experimental Television in San Francisco and at the Television Laboratory in New York.

In March Stephen Koch discussed Andy Warhol's "Chelsea Girls," Al Maysles and Nell Cox screened their documentary films, Nam June Paik made a video environment of his "Global Groove" and Alfonse Schilling discussed and demonstrated stereoscopic perception.

In April Andrew Bergman spoke on "The Historian in Hollywood," Yon Barna of Israel lectured on Eisenstein, George Landow screened and discussed his films, Woody and Steina Vasulka had a week-long video environment, and Rene Berger, Director of the Musee des Beaux-Arts in Lausanne, Switzerland and a member of the cultural development panel of the Council of Europe, made a visitation to discuss cable and community video projects.

In May, Hollis Frampton spoke on "Photography and Time" and Rudolph Arnheim on "The Nature of Photography."



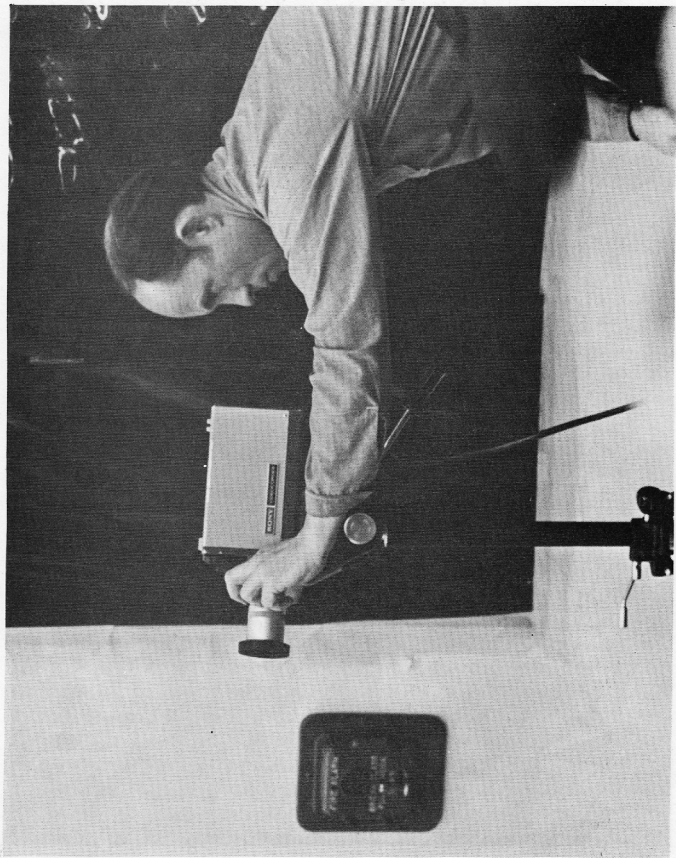
Presentations by other visitors will continue during the summer months. They will include Jacques Ledoux, Director of the Royal Film Archive of Belgium, filmmakers Donn Pennebaker and Hilary Harris, and holographer Lon Moore.

*At right (l to r) Gerald O'Grady, an unidentified guest, Stan Brakhage, and Hollis Frampton at Buffalo Conference on Autobiography in the independent American Cinema.*

*Photo by Robert Haller*







This issue is dedicated to Bruce Baillie

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**JOHN MINKOWSKY**

**Film Consultants**  
**HOLLIS FRAMPTON**  
**PAUL SHARITS**

*Photo by Robert Haller*

## Cable Internship at Comax Telcom Corporation

With the intention of developing and encouraging community participation in cable television programming, Andrew Beecher has been serving a one year internship with **Media Study** which began January 15. This internship is part of a nationwide program initiated by George Stoney of the Alternate Media Center at New York University and is funded by the National Endowment for the Arts and locally by Mr. Robert Schwartz of Comax Telcom Corporation.

Mr. Beecher is working on several projects to generate local awareness and interest in the area's culture, history and vital community issues. **YOUACT** (Young Adult Cable Television), organized in conjunction with the

Buffalo and Erie County Library System, is an attempt to involve area youth in producing programs for cable television that will reflect the needs of the local community. Young production groups work with community organizations who want to document their work or to explore subjects and issues through the video medium; the youth are also encouraged to use the medium to explore personal areas of interest.

In addition, Mr. Beecher is training librarians in porta-pak production and they are working on a tape which documents the libraries' community services. He himself is making a series of programs about Buffalo to be cablecast by Comax.

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This issue was prepared by Marc Chodorow and John Minkowsky.

Media Study is supported by the New York State Council on the Arts.

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